

The Blandford
Historical Society
presents

*an
evening
of
opera*

at
The White Church of Blandford

Megan Hart, *soprano*
Steven LaBrie, *baritone*
Samuel Levine, *tenor*
Kevin Ray, *tenor*
Eve Queler
and
Douglas Martin, *piano*

Saturday
7:30 p.m.
July 21, 2012
Blandford, Massachusetts

Program

Souvenirs de Bayreuth	Richard Wagner
<i>Fantaisie en forme de quadrille</i>	(1813-1883)
Favoris de L'Anneau du Nibelung de Richard Wagner	
Piano transcription for four hands by Gabriel Fauré and André Messager	
Eve Queler and Douglas Martin	

Caro Nome	Giuseppe Verdi
from <i>Rigoletto</i>	(1813-1901)

Megan Hart

Durch die Wälder	Carl Maria von Weber
from <i>Der Freischütz</i>	(1786-1826)

Kevin Ray

Ya vas lyublyu	Pyotr Ilyich Tchaikovsky
from <i>Pique Dame</i>	(1840-1893)

Steven LaBrie

Dies Bildnis	Wolfgang Amadeus Mozart
from <i>Die Zauberflöte</i>	(1756-1791)

Samuel Levine

Regnava nel silenzio	Gaetano Donizetti
from <i>Lucia di Lammermoor</i>	(1797-1848)

Megan Hart

Au fond du temple saint	Georges Bizet
from <i>Les Pêcheurs de Perles</i>	(1838-1875)

Samuel Levine, Steven LaBrie

INTERMISSION

Il mio Tesoro	Wolfgang Amadeus Mozart
from <i>Don Giovanni</i>	

Samuel Levine

Largo al Factotum	Gioacchino Rossini
from <i>Il Barbiere di Siviglia</i>	(1792-1868)

Steven LaBrie

Winterstürme	Richard Wagner
from <i>Die Walküre</i>	

Kevin Ray

Fra poco a me	Gaetano Donizetti
from <i>Lucia di Lammermoor</i>	

Samuel Levine

E'allor perche di	Ruggero Leoncavallo
the Silvio, Nedda duet from <i>Pagliacci</i>	(1857-1919)

Megan Hart, Steven LaBrie

Pourquoi me reveiller	Jules Massenet
from <i>Werther</i>	(1842-1912)

Samuel Levine

Parigi o cara	Giuseppe Verdi
from <i>La Traviata</i>	(1842-1912)

Megan Hart, Kevin Ray

Vision Fugitive	Jules Massenet
from <i>Herodiade</i>	

Steven LaBrie, Kevin Ray, *saxophone*

Program Notes

Souvenirs de Bayreuth ~ *Reminiscences of Bayreuth*

Bayreuth is the theater Wagner especially designed for the performance of his operas. *Souvenirs de Bayreuth* is a light hearted look at some very serious motifs from Wagner's four-opera cycle *The Ring of the Nibelungen*.

Caro Nome

Gilda recounts how she has learned the name of a very handsome young man who has been coming to church recently. He has described himself as a poor student. Gilda describes how his name has made such an impact, and how always her heart's thoughts will fly to him.

Durch die Wälder

From Weber's *Der Freischütz*, considered the first German romantic opera, Max laments the possibility of losing the hand of Agathe because of a loss in a shooting match. He asks have the heavens forgotten him? In the last portion of the aria Max revels in Agathe's love despite some lingering doubts.

Ya vas lyublyu

Yeletsky describes his deep love for Liza, in Act II of Tchaikovsky's *The Queen of Spades*

Dies Bildnis

Tamino has just seen a portrait of Pamina and remarks on her magical beauty – like none he has before seen. He feels a new strength rising in his heart. He can't describe in words this feeling. Could this be love? Yes, it can only be love.

Regnava nel silenzio

Lucia loves Edgardo, a member of her family's hated enemy. She tells the story of her ancestor being murdered and falling into a fountain by a member of the hated family. How she saw an image of the murdered girl, and as the ghostly image disappeared, blood appeared in the fountain. She goes on to describe her ecstatic love for Edgardo the tenor.

Au fond du temple saint

Fishermen Zurga and Nadir recall their infatuation with Leila. Jealousy threatened to break their friendship. They renounce her and save their friendship.

Il mio Tesoro

Don Ottavio has just learned that Don Giovanni was the murderer of the father of his betrothed Donna Anna. He will search for ways to cheer her sadness and seek to avenge the crimes of Don Giovanni though it cost him death.

Largo al Factotum

Figaro describes how he is the town barber, but also, matchmaker, unofficial mayor, mechanic, fixer of all sorts of problems, ambassador, musician, favorite son of the town -- the go-to man. And how everyone wants him for all these different services simultaneously. He seems to enjoy being pulled in so many directions at once.

Winterstürme

Siegmund relates to Sieglinde how like winters frost being melted by the spring, Seglinde has melted his heart.

Fra poco a me

In Act III of *Lucia di Lammermoor* Edgardo visits the cemetery of his ancestors the Ravenswoods, and says, "I am sick of this enmity between our families. I want it to stop. Life without Lucia is no life at all." He notices an illuminated hall in the distance, "Ungrateful woman, while I struggle, you exult in joy with your husband at your side. I will soon have a grave here where no-one will shed a tear. Do not bring close your husband. Respect the ashes of one who died for you."

E'allor perche di

Nedda is an actor in a traveling theatrical troupe married to an older violent man, Canio. She has had an affair with Silvio, who appears and asks her to leave the traveling troupe and follow him. Nedda has just recounted how Canio threatened her and how she detests him. Silvio asks how she can delay leaving her husband after experiencing intoxicating, unforgettable love with him.

Pourquoi me reveiller

Werther's most famous aria, "Why awaken me, oh sweet breath of spring?" comes in the third act, sung by Werther, to Charlotte, whom he loves, but his love is unrequited love. In the midst of the poetry, he realizes she returns his love but sends him away anyway. He contemplates suicide.

Parigi o cara

Violetta, a former courtesan, agrees to leave the only true love she has ever had, Alfredo, so his sister might marry without scandal. Alfredo's father has begged her to leave Alfredo to allow his sister's marriage. Violetta selflessly pretends to not love Alfredo and tells him to never see her again, that she loves another, lies to free Alfredo from a scandal of being involved with a courtesan. Violetta becomes seriously ill with tuberculosis and Germont, Alfredo's father, finally tells Alfredo about Violetta's sacrifice, leaving the only love of her life and lying about her feelings so Alfredo's family could have a better life. Alfredo races to Violetta as she is dying. They how they will live in Paris and how Violetta will regain her health.

Vision Fugitive

In this aria from Massenet's opera "*Hérodiade*". Herod describes his obsession with the young Salome. He is about to take a potion which he uses to encourage daydreams of Salome. Herod does not realize that Salome is his wife's daughter.

Guest Artists



Megan Hart, *soprano*, praised for her "pleasing, lustrous voice with depth and power," is gaining recognition for her compelling vocal expression and dramatic stage presence. She made her Carnegie Hall debut in a recital of Liszt Songs with the Marilyn Horne Legacy, covered the role of the Friedensbote in Opera Orchestra of New York's *Rienzi*, and won First Place at the Liederkranz Foundation Competition (Art Song Division). She joined the New York City Opera to cover Marie in Rufus Wainwright's

opera *Prima Donna*, and returned to Carnegie Hall to sing in the Liederkranz Foundation Awards.

She made her Annapolis Opera debut as Juliette in *Roméo et Juliette* this spring, and appeared at the Union Avenue Opera singing Wellgunde in *Das Rheingold* and has performed throughout the United States. Ms. Hart earned both her Bachelors and Masters degrees at Oberlin Conservatory, and her Professional Studies Certificate at Manhattan School of Music

Steven LaBrie, *baritone*, native of Dallas, Texas, is a graduate of the Academy of Vocal Arts in Philadelphia, Penn. Last summer, he made his debut with Glimmerglass Opera as Araspe in the United States premier of Handel's *Tolomeo* followed by another United States premier as the Miller in *El gato con botas* with Gotham Chamber Opera at the New Victory Theatre in New York. He made his debut with the Dallas Opera in February as Paris and Mercutio in Gounod's *Romeo Juliette*. Most recently, he sang in an Opera Soiree with the St. Barth's Music



festival under the baton of Maestro Steven Mercurio. He has been the recipient of several awards from Opera Index, Inc., the Metropolitan Opera National Council auditions, Palm Beach Opera Competition and the Dallas Opera Competition.



Samuel Levine, *tenor* acclaimed for his "powerful and fluid" singing as well as his dramatic abilities, is a current member of the prestigious Yale Opera Studio in New Haven, Conn. Establishing himself nationwide and internationally, he has performed with The Santa Fe Opera, Chicago Opera Theater, Wexford Festival Opera, Opera Theatre of Saint Louis, Orchestra Sinfonica di Milano Giuseppe Verdi, Aspen Festival, and Tanglewood Festival.

He has received awards from Opera Index, Inc., The Licia-Albanese Puccini Foundation, Metropolitan Opera National Council Auditions Southeast Region, Career Bridges Foundation, and Irma M. Cooper Opera Columbus Competition. Making his Lincoln Center debut in 2011 under the auspices of the Licia Albanese-Puccini Foundation, he won praise for his performance of "Salut! demeure, chaste et pure," from Gounod's *Faust*: "his voice has a nice, even quality, dark at the bottom, with a ping on top, and a fine high 'C'." (Brooklyn Eagle)

Kevin Ray, *tenor*, from Cornwall, N.Y. recently completed his studies at the Curtis Institute of Music. He has been honored this season by the Gerda Lissner Foundation,



the Licia Albanese-Puccini Foundation, the Wagner Society of New York, Opera Index, the Liederkrantz Foundation and the Metropolitan Opera National Council Auditions, where he sang the Grand Finals Concert. Next season he will join the Houston Grand Opera Studio. This season features Beethoven's Symphony No. 9 with Fort Worth Symphony Orchestra, a work he performed with the Philadelphia Orchestra in 2010. At Curtis, he has been seen as Don Jose in *La Tragedie de Carmen* and the Schoolmaster in the *Cunning Little Vixen*. Last summer he returned to Santa Fe Opera in Menotti's *The Last Savage*. He has received awards from the Gerda Lissner Foundation, the Licia Albanese-Puccini Foundation, Annapolis Opera and Opera Columbus. Mr. Ray is a graduate of Oberlin Conservatory of Music, where he received a Bachelor of Music degree in voice performance.

Eve Queler, Music Director Emerita of Opera Orchestra of New York, has conducted over 90 operas at Carnegie Hall. She is a 2010 National Endowment for the Arts Opera Honoree for her focus on rarely performed operas and her dedication to emerging singers. This award for lifetime achievement is considered the nation's highest honor in opera. She received one of the highest awards presented by the French government when she was named a *Chevalier de l'Ordre des Arts et des Lettres* by the French Minister of Culture for her commitment to French operas. Maestro Queler also received the prestigious Touchstone Award from Women



In Music, Inc., in recognition of her visionary spirit as one of the "Women Who Make a Difference," and has also been honored by Opera Index for her dedication and work with young artists. She recently made her debut at the Puccini Festival conducting *Madama Butterfly*. Maestro Queler has championed many neglected Russian and Czech operas that are staples in Central Europe but virtually unknown in America. Her many successes include Wagner's *Rienzi* and *Tristan und Isolde*, Berlioz' *Benvenuto Cellini*, Smetana's *Dalibor*, and Strauss' *Die Liebe der Danae*.

Douglas Martin, *piano*, now a mainstay of our performances with Maestro Queler, has made a conducting career of seamlessly stepping into productions of opera and musical theater with a clear technique and passionate soul. From fellowship positions at Indiana University Opera Theater, and the Juilliard School, through five seasons with the Santa Fe Opera; Mr. Martin became Resident Conductor at the Ashlawn Summer Festival from 1997 - 2001 and as Music Director in 2004 and 2005. He assumed the leadership of 13 productions from other conductors for the three-week repertory season. Ashlawn led to "La Boheme on Broadway" and to conducting over 100 performances in San Francisco, New York, and Los Angeles. Last fall he assisted James Conlon in preparing the Los Angeles Opera production of Janacek's *Jenufa* with Karita Mattila.



During intermission we are pleased to provide complimentary refreshments by Cynthia Montanaro and friends of The White Church

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2012~2013 Season

January 6, 2013 ~ Andrea Chénier by Umberto Giordano

April 8, 2013 ~ I Lombardi by Giuseppe Verdi

The Kawai Piano for the White Church Preservation Fund benefit has
been rented from Falcetti Music Centers, who have provided
transportation and moving of the instrument.

Opera Committee

Charles and Rosa Benson, Wendy Berman,
Mary Kronholm, Ruth LaPrise, Mary Jo Litchard, Mary Mangini,
Ann Southworth
Nancy Lewis, Pamela Rideout, Jo Taudel, honorary members

Floral arrangements by Ruth LaPrise
Presentation flowers by Anonymous
Brochure by Southworth Company
Program by Mary Kronholm
Program, courtesy Southworth Company
Tickets by Charles and Rosa Benson
Lighting by Ryan Smith



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Massachusetts Cultural Council, a state agency.



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